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GUITAR • BASS • VOCAL WITH TABLATURE



PRIMUS

ANTHOLOGY A^{THRU}N

FOR GUITAR AND BASS



PRIMUS

ANTHOLOGY A^{THRU}N

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BOB

Moderately slow Rock ♩ = 106

Triplet feel (♩♩♩)

Freely

Intro

D Eb+ D Eb+

* 6-str. fretless bass

mf let ring

sl.

0 7 6 7 8 9 (9)

0 7 6 7 8 9 (9)

* Tuning (low to high): BEADGC

D

A tempo

N.C.

H P

H P

H P

0 7 6 7 6 7 7 7 6 7

HP HP

HP 7 6 *sl.*

D5 N.C. C5

* Bass Fig. 1

P.M. P.

2 2 X 2 0

3 2 0

1. D5 N.C. C5 (end Bass Fig. 1)

2. D5 C5 N.C.

P.M. P.

2 2 X 0 0

3 2 0 *sl.*

* Play all bass parts w/slight variations ad lib when repeated or recalled (throughout).

§ w/Bass Fig. 1 (2 times)

D5 N.C. C5 D5 N.C. C5

* Riff A (Gtr.)

mf rake w/slight dist. P.M.

H P

H P

H P

H P

H P

P.M. P.M. P.M. P.M.

7 7 0 6 0 7 0 7 0 9 0

7 0 6 0 7 0 7 0 9 0

* Play all gtr. parts w/slight variations ad lib when repeated or recalled (throughout).

D5 N.C. C5 2nd time substitute Bass Fill I D5 N.C. C5

1. I
2,3. See additional lyrics

(end Riff A)

Harm.

H P P.M. H P P.M. H P P.M. H P P.M. Harm.

7 0 6 0 7 0 7 0 9 0 7 0 6 0 7 0 7 0 9 12

* Substitute cue note when Riff A is repeated or recalled throughout.

1st, 2nd, 3rd Verses

D5 N.C. C5 D5 N.C. C5

had a friend that took a belt, took a belt and hung him - self,

Rhy. Fig. 1

up P.M. rake P.M. P.M.

7 10 10 10

Bass Fig. 2

sl. P.M. P. P.M.

2 2 2 0 0

3 3 2 0 P

Bass Fill I

sl. P. sl. sl.

3 1 3 1 0 8 sl. sl.

D5 Bb5 C5 B⁷/Ab B⁷/C

hang him - self in the door - way of the a - part - ment where he lived. His

(end Rhy. Fig. 1)

let ring.....

P.M.

let ring.....

(end Bass Fig. 2)

3 4 4 4 1 3 1

w/* Rhy. Fig. 1 and * Bass Fig. 2

D5 N.C. C5 D5 N.C. C5

wom - an and his lit - tle bro - came home from the gro - c'ry store

* 2nd time play 1st 3 bars only.

1.

D5 N.C. C5 B⁷/Ab B⁷/C

on - ly to find him dan - gling in the a - part - ment where he lived.

2.

Interlude
2nd-4th times substitute Fill 1
N.C.

B⁷/Ab B⁷/C

part - ment where he lived.

let ring.....

Fill 1

f

15 16 15 16 15 15 13 15 13 15 13 15 13 15 13

f w/d st.

11 9

* Include repeat on D.S.

[illegible]

w/Trill 2 (Gtr. out) D Eb+ D Eb+ D

Coda

(dist. off) *mf* let ring *sf* 7 8 7 8 9 (9) *sf* 0 7 6 7 8 7 8 9 (9) *sf* 0 7 8 7 6 7 7 7 6 7 0 0 0 0 7

N.C. Guitar solo N.C. C5 D5 N.C. C5
 w/Bass Fig. 1 (3½ times)
 D5 N.C. C5 D5 N.C. C5
 1/2 1/2
mf
w/wah as filter & light delay
 1/2 1/2
sl.
sl.
 H P H P
 0 7 6 7 6 7 6
 7 6
 7 *sl.*

D5 N.C. C5 D5 N.C. C5 D5 N.C. C5

10 10 7 9 10 9 7 8 7 8 10 11 11 11 13 13 13 12 11 12 16 16 16 16 14 17

D5 N.C. C5 D5 N.C. C5 w/Bass Fill 2

17 15 15 13 13 11 9 9 11 11 13 15 15 15 15 17 15 17 17 17 19 17 19 16 18 20 (20) 22

Outro
w/Bass Fig. 2
D5 N.C. C5 D5 N.C. C5

had a friend that took a belt, took a belt and hung him - self,

(effects off)

22 21 22 21

D5 Hb5 C5 B⁷/A⁹ B⁷/C

hung him - self in the door - way of the a - part - ment where he lived. I

mp let ring

17 15 16 15 16 16 (19) 16

w/Riff A (3 1/4 times)
w/Bass Fig. 2 (4 times)
D5 N.C. C5 D5 N.C. C5

had a friend that took a belt, took a belt and hung him - self,

grad. cresc.

Bass Fill 2

let ring

12

D5 N.C. C5 1,2,3, B⁷/A^b B⁹/C⁷
 hung him - self in the door - way of the a - part - ment where he lived. 1

4.
 N.C.(A⁵) (C5) D5 N.C. C5 D5 N.C. C5
 part - ment where he lived.

f *take P.M.* H P H P H P H P
 P.M. P.M. P.M. P.M.

6 6 6 5 7 5 6 6 | 6 6 0 6 0 7 0 7 0 9 0 | 6 0 6 0 7 0 7 0 9 0

D5 H P N.C. C5 1. F⁷/A^b F⁷/C F⁷/A^b 2. B⁹/A^b C⁹ C⁹
 P.M. H P H P P.M. let ring let ring let ring

6 0 6 0 7 0 7 0 9 0 | 6 4 6 6 7 7 7 6 6 6 6 | 7 6 6 6 7 8 9 9

3. B⁷/A^b C⁹ C⁹ 4. B⁹/A^b C⁹ C⁹ (Gtr. out)
 let ring let ring let ring

7 9 7 6 6 7 10 10 11 | 9 7 9 7 8 10 11 9

D Eb⁺ 1,2. D Eb⁺ 3. D Eb⁺
mf let ring grad. rit. sl.

7 6 7 8 9 (9)

Segue to "DMV"

Additional Lyrics

2. I had a friend who shaved his head, put his Doctor Martins on
 And drew such wondrous pictures in the apartment where he lived.
 He praised my creativity, though he spoke sarcastically.
 Oh, the conversations there in the apartment where he lived. (To Interlude)
3. I had a friend that took a belt, took a belt and hung himself.
 Hung himself in the doorway of the apartment where he lived.
 Rock, she thought him spiteful; Ler, he thought him pitiful;
 Me, I've never been back to the apartment where he lived. (To Interlude)

DMV

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander

Moderate Rock $\downarrow$ = 126

NC

Bass Fig. 1 (*6-stg. bass)

Intro

N.C.
Bass Fig. 1 (+*6-stg. bass)-----

1.

Intro

f

18 17 19 18 17 18 18

15 15 15 15 15 15 15

*Throughout song, hammer (3) & (5) w/L.H. finger and tap (4), (1) & (2) w/R.H. fingers (unless otherwise indicated).

*Throughout wmg, hammer ⑤ & ⑥ w/L.H. finger and tip ④, ⑤ & ⑥ w/R.H. fingers (unless otherwise indicated)

**Tuning (low to high): HEADGC

2.

D(b5)

C#(b)(5)

D(b)(5)

C4(b5)

I've

The musical score for "I've Got a Feeling" by The Beatles is presented in a multi-staff format. The top staff is the vocal line, featuring Paul McCartney's melody. The second staff is the guitar line, with chords and melodic fragments. The third staff is the bass line, showing the bass guitar's part. The bottom staff is the drum line, with a 3/4 time signature and a key signature of one sharp (F#). The score includes various musical notations such as chords, melodic lines, and rhythmic patterns. The lyrics "I've" are visible at the end of the first staff.

1st-4th Verses

3rd time substitute Bass Fig. 5 (4 times)

8 D(55)

4th time Gtr. substitute Fill 1

been to hell. I spell it, spell it "D - M - V."

2.3.4. See additional lyrics

Rhy. Fig. 1

(end Rhy. Fig. 1)

*Bass Fig. 2

(end Bass Fig. 2)

*Play all gtr. and bass parts w/light variations of 16s when repeated or recalled (throughout).

w/Rhy. Fig. 1 (3 times)

w/Bass Fig. 2 (2 1/4 times)

An - y - one that's been there knows pre - cise - ly what I mean. Stood there and I've wait ed and choked

back the urge to scream. And if I had my druth - ers, I'd

Bass Fig. 5

mf

X X X X X X X X X X X

3

*Hammer ① w/L.H.; tap muted str. w/R.H.

Fill 1

15 15

7 6 6 5 5 4 4 0

To Coda II

①

G(♯4)



*Rhy. Fill 1

** - 1/2 1/2 1/2 1/2 1/2 1/2 1/2

trem. bar
(Leslie effect off)

** - 1/2 1/2 1/2 1/2 1/2 1/2 1/2

*Bass Fig. 3

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

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sl.

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sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

sl.

*3rd time, next 8 bars played *mf* w/ variations ad lib.

**Depress bar before striking notes.

***Hammer ① w/L.H.; tap ② & ③ w/R.H. (next 4 bars).

To Coda I

①

w/Bass Fig. 1 (4 times)

D(b5)

C♯(b5)



1. Vocal inset

2.3. Point - less.

(end Rhy. Fill 1)



(end Bass Fig. 3)



D(b5)

N.C.



2.

w/Rhy. Fill 1
Bass Fig. 4

(end Bass Fig. 4)

Interlude 1

N.C.

[illegible]

*For next 4 bars, muted str. are strummed and D's (♯) 3 fr. are slapped w/R.H. thumb

w/Class Fig. 2 (4 times)

D(b5) C4(b5)

D(b)(5) C4(b)(5)

D(5.5) C#(5.5)

10350

NC

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a half note G4, followed by a quarter note A4, and then a quarter note B4. The second system continues the melody with a half note G4, followed by a quarter note F#4, and then a quarter note E4. The accompaniment is shown in a simplified format below the vocal line, using numbers 1-7 to represent fret positions on a guitar. The first system of the accompaniment starts with a half note 1, followed by a quarter note 2, and then a quarter note 3. The second system continues with a half note 1, followed by a quarter note 2, and then a quarter note 3.

D.S. and Code 1

Coda 1

w/Rhy. Fill 1 (1st 3 bars only)

w/Bass Fig. 4

w/Hass Fig. 2 (2 times)

N.C.

The musical score for 'The Rose Tree' is presented in two systems. The first system shows the vocal melody in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a half note A4, and then a half note B4. The second system continues the melody with a half note G4, a half note F#4, and a half note E4. The score includes dynamic markings such as 'f' (forte) and 'p' (piano), and articulation marks like slurs and accents. The lyrics 'The Rose Tree' are written below the notes.

* Depress bar before striking notes.

Interlude II
w/Bass Fig. 2 (4 times)
N.C.

D.S. al Coda II

4. I've

w/Rhy. Fill 1 (2 times)
Coda II w/Bass Fig. 3
G(#4)

point-less...

point-less...

point-less...

w/Bass Fig. 4

(Gtr. out)

N.C.(E)
Bass Fig. 6

*Hammer (H) w/L.H.; tap (T) - (T) w/R.H.

The second system of the musical score, measures 5-8, continues the melodic and harmonic development. It features a treble and bass staff with various musical notations including notes, rests, and dynamic markings like 'sf' and 'f'. The notation includes slurs, ties, and specific articulation marks.

(end Bass Fig. 6)

Outro solo
w/Bass Fig. 6
N.C.(E)

w/lasso Fig. 7
(A/E)

Bass Fig. 7

1. 2.

loco loco loco

0 0 0 0

* Hammer ① w/L.H.; tap ② & ③ w/R.H.

(C)

*Pull bar up

*Pull up on bar and vibs. simultaneously

*** Pitches sounded by "tutting" against
sack pickup, pushing down on string to
simulate bending.

*Full bar up

* Pull hair out.

*Pull bar up.

d

CASE

*Pull bar up.

^{††}Just fretboard

(F)

above pickup

ELEVEN

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander

Slow Rock ♩ = 84

Intro (Drums) 4 N.C. Bass 1.

f
w/dirt.

2.

trem. bar *3 1/2* *(dist. off)*

N.C. Ger.

f
dist. tone
fast vib. w/bar *trem. bar* *fast vib. w/bar* *trem. bar*

15 15 15 14 15 15 15 12 14

Bass Fig. 1 (end Bass Fig. 1)

5 7 5 4 5 7 5 7 4 5 7 3 2

w/Bass Fig. 1 (2 times)

sim.

Rhy. Fig. 1

P.M.

1st, 3rd Verses
w/Bass Fig. 1 (4 times)
N.C.

sim.

Rhy. Fig. 2

P.M.

*Sing w/ variations ad lib on D.S. (till Coda)

w/Rhy. Fig. 2 (3 times)

Substitute 1st bar of Rhy. Fig. 1 (Resume Rhy. Fig. 2)

sim.

Rhy. Fig. 2

P.M.

2nd, 4th Verses
w/Rhy. Fig. 2 and Bass Fig. 1 (both 4 times)
N.C.

sim.

Rhy. Fig. 2

P.M.

Substitute 1st bar of Rhy. Fig. 1 (Resume Rhy. Fig. 2)

sim.

Rhy. Fig. 2

P.M.

Chorus
w/Bass Fill 1
N.C.(C5)

(Gtr. out)

By whose stan - dards? { By whose stan - dards?
By my stan - dards. } They tell me, they tell me, they tell me.

*Sing harmony 2nd time only (next 3 bars).

w/Rhy. Fig. 1 and Bass Fig. 1
N.C.

w/Fill 1 and Bass Fill 2
(C5)

l. l. l. They tell me, they tell me, they tell me, they tell me.

w/Rhy. Fig. 2 and Bass Fig. 1 (both 2 times)
N.C.

To Coda

Who are they? Who is they?

Guitar solo
w/Bass Fig. 1 (4 times)
N.C.

sl.
w/wah as filter.

14 14 14 14 12 14 14 11 12 11 14 12 14 12 15

sl.

P P sl.
sl.

14 12 15 12 12 16 15 14 12 12 12 (12) 7 9 9 7 7

Bass Fill 1

sl.

3 3

sl.

Fill 1

sl.

17 17
15 15

*Vol. swell *sl.*

Bass Fill 2

sl.

3 3 0

sl.

w/Rhy. Fig. 1 and Bass Fig. 1 (2 times)
N.C.

D.S. al Coda

Outro
Coda (w/last bar of Rhy. Fig. 2 w/Rhy. Fig. 1 and Bass Fig. 1 (both 1 1/2 times)
⊙ and Bass Fig. 1)

N.C.

w/Bass Fill 3
⊙ open
E
Gtr. P.M.

Bass Fill 3

FISH ON

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander

Moderately slow $\text{♩} = 104$

A
*6-str. fretless bass

Intro

mp
let ring throughout

*Tuning (low to high): BEADGC

**Sf* refers to both upbowed and downbowed notes.

Freely

Faster ♩ = 120
 Triplet feel (♩♩♩)
 Amadd5
 Gtr.

p
clean tone
let ring *cresc.*

mp

Bass Fill 1 (end Bass Fill 1)

1st Verse

Felt a pang late one af - ter - noon, I was fish - in' off Muir Beach with Lar - ry.

Bass Fig. 1

La Londe Grabbed a ta-na sal-ad sand-wich and I start-ed to chew, Pret-

let ring

11 13

8va

G5 Amadd5 G5

ty soon Let's yell-in', "Fish on, fish on."

Rhy. Fill 1 *Rhy. Fig. 1

p *mf* *dist. tone* *let ring* *sl.*

(end Bass Fig. 1) *Bass Fig. 2

mf *sl.*

12 12 12 14 12 12 12 12 12 14 12 10

*Play w/slight variations ad lib when repeated or recalled (throughout).

Amadd5 C *A5 G5 Amadd5

sl. *sl.* *sl.*

5 4 0 4 5 7 10 9 10 10 7 7 5 0 4 5

14 12 12 12 14 12 14 17 17 14 12 14 12 12 12 12 14 12 12

*Chord is implied.

G5 Amadd5 C(♯4) G5 (end Rhy. Fig. 1)

8va (end Bass Fig. 2)

w/Bass Fill 1 A5 Amadd5

mp
clean tone

I was

2nd Verse
w/Bass Fig. 1 (2 times)

just a lit-tle pup— and it was der-by day— was Dad and me and Dar-rell out in San Pa-blo Bay— Ta-co-

(Gtr. out)

fla-vored Doe-i-toes and my or-ange life— vest— Dad caught a hun-dred-pound stur-geon on

twen - ty - pound test. Now he fought that fish for a - bout an hour and a half. Dar - rell'd say,

sl. dist. tone

sl.

"Jump, ya sons - a - bitch!" and he grabbed for the gaff. When we got him in the boat he meas - ured

clean tone let ring

12 11 12 14

six foot long. I was so danged im - pressed, I had to write this song called "Fish On."

mf sl. dist. tone

sl.

Chorus
w/Rhy. Fig. 1 and Bass Fig. 2

Amaddb5 *G5* *Amaddb5* *C* *A5* *G5*

Fish on. Fish on.

Amaddb5 *G5* *Amaddb5* *C(#4)* *G5*

Fish on.

w/Bass Fig. 2 (1st 7 bars only)
Amaddb5

G5 *Amaddb5* *N.C.* *G5*

let ring

14 13 11 13 14 13 11 13 11 13 14 14 13 11 13 14 13 11 13 11 13 11

Amaddb5 G5 Amaddb5 N.C.

11 14 13 11 13 14 14 13 11 13 14 13 11 13 13 14

Bass Fill 2
8va loco
mp

15 16 15 16 15 16 15 16 15 16 12

sl

G5

mp

4 4

Bass Fig. 3 (end Bass Fig. 3)

8va
sl

9 8 0 8 8 0 8 8 0 12 0 8 0 8 8 0 8 0 8 0

p p p p sl p p p p

12 12 10

Interlude
w/Bass Fig. 2
A5

f w/slide

G5 A5 N.C. G5 A5

7 5 5 4 (4) 3 7 5 5 4 (4) 8 (8) 7 5 5 4

G5 A5 N.C. G5 A5 (Gtr. out)

w/Bass Fill 1

(4) 3 7 5 5 4 (4) 8 8 (8) 7

*w/vol. knob

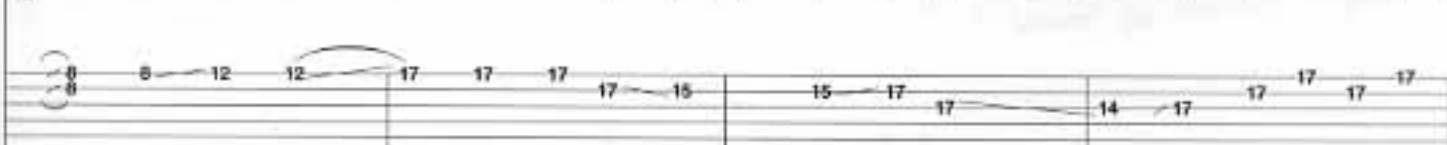
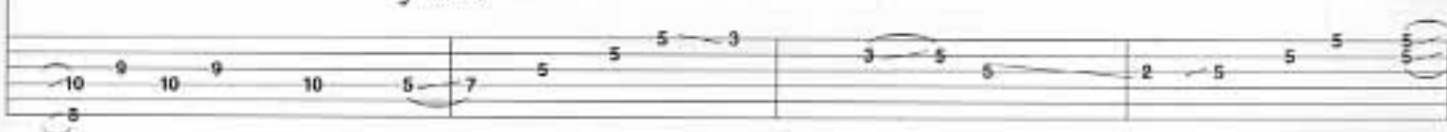
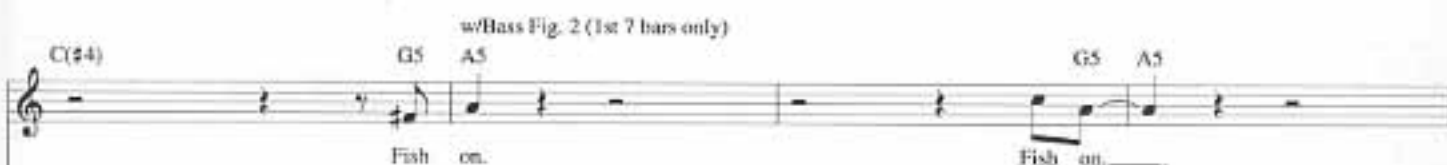
3rd Verse
w/Bass Fig. 1



Chorus
w/Rhy. Fig. 1 (1st 7 bars only)
and Bass Fig. 2

w/Rhy. Fill 1

G5 Amadd5



w/Bass Fill 2

*w/Bass Fig. 3 (3 times)

N.C.

f *fla* *loco*

*w/slight variations ad lib

**w/vol. knob

Faster ♩ = 184

Straight eighths feel (♩ = ♩)

Bass solo

Gr. w/fdbk. effects ad lib (till indicated)

N.C.

*Play cue note 4th time only.

First system of musical notation. The top staff is a bass clef with a key signature of two sharps (F# and C#). It contains a melodic line with slurs and accents, including a *p* (piano) marking. The bottom staff is a guitar fretboard diagram with fingerings: 11, 11, 6 6 8 8 6 6, 4 5 4, 4 6 7 2 2, 6 6 8 8 6 6, 4 5 4. There are *sl.* (slide) markings above the first and second measures.

Second system of musical notation. The top staff continues the melodic line with slurs and accents, including a *p* marking. The bottom staff continues the fretboard diagram: 6 6 8 8 6 6, 4 5 4, 4 5 7 4, 10 12 12 10 12 12 10 12 12 10 12 12, 10 12 12 10 0 11 11. There are *sl.* markings above the first, second, and fourth measures.

Third system of musical notation. The top staff continues the melodic line with slurs and accents. The bottom staff continues the fretboard diagram: 10 12 12 10 12 12 10 12 12 10 12 12, 10 10 9 9, 9 11, 10 12 12 10 12 12 10 12 12 10, (6) 12 (6) 12. There are *sl.* markings above the first, second, and fourth measures.

Fourth system of musical notation. The top staff continues the melodic line with slurs and accents, including a *w/dist.* (without distortion) marking. The bottom staff continues the fretboard diagram: 10 12 12 10 12 12 11 11 11 (5), 4 5 5 3, 2 2 0, 2 2 0 2. There are *sl.* markings above the first, second, and fourth measures.

Fifth system of musical notation. The top staff continues the melodic line with slurs and accents, including a $\frac{1}{2}$ (half note) marking. The bottom staff continues the fretboard diagram: 14, (14), 2 2 0 9, 2 2 0 2, 14, (14). There are *sl.* markings above the first, second, and fourth measures.

Sixth system of musical notation. The top staff continues the melodic line with slurs and accents, including a *sl. Nois* (slide noise) marking. The bottom staff continues the fretboard diagram: 12, 12 10 12 4, 12 4 14 4, 17 5 10 6, 18 6 16 16 14. There are *sl.* markings above the first, second, and fourth measures.

loco

(Gtr. out)

w/ heavy dist.

Freely

Tempo II (♩ = 120)

Triplet feel (♩ - ♩ - ♩)

G5 8va

AS

G5

Outro

w/ Bass Fig. 2

Amadd♭5

G5

Amadd♭5

N.C.

G5

Yeah, oh, Yeah,

let ring

*Sing cue note on all repeats.

**Play w/ variations ad lib on repeats.

***Voc. fades in.

Amadd♭5

G5

Amadd♭5

N.C.

Repeat and fade

oh, Yeah, oh, Yeah,

Lyrics by Les Claypool
Music by Les Claypool,
Tim Alexander and Todd Huth

Triplet feel ($\frac{1}{3}$ of a note)

Intro

*Play w/ light variations ad lib when recalled (throughout).

**Control dynamics w/gr.'s vol. knob (throughout).

C7

w/Bass Fig. 1 (last 4 bars only) (2 times)

Bb Bma7

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2nd time Gtr. substitute Fill 1

C7 1/2 Bb C7 1/2 Bb Bmaj7 C7 1/2 Bb

rake

sl.

10 9 7

5 (5) 7 (7)

1st, 2nd Verses
w/Bass Fig. 1
C7sus4

1. When I woke up this morn-in' I felt a pang...
2. See additional lyrics

I was hun-g'rin' for some... ap-ple pie...

Rhy. Fig. 1

mp

let ring

(end Rhy. Fig. 1)

w/Rhy. Fig. 1
C7sus4

Stum - ble in the bath - room, I hung my hog — a lit - tle bit,

C7

washed the sleep up out my eye

Fill 1

rake

1/2

10 9 7

A7 G#7 A7 1. G#7

Oh... yeah. It's gon' be a fine... day.

sf *f* P.M.⁻¹ P.M. P.M.⁻¹ *sf* *f* P.M.⁻¹ P.M.

Full P Full P Full P Full

Bass Fig. 2 (end Bass Fig. 2)

f

12 X 12 X 12 12 12 X 12 X 12 X 12 X 11 11 11 X 12 X 12 X 12 12 12 X 12 X 12 X 11 11 11 11
11 X 12 X 11 11 11 X 11 X 11 X 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
12 X 12 X 12 12 12 X 12 X 12 X 12 X 11 11 11 X 12 X 12 X 12 12 12 X 12 X 12 X 11 11 11 11

2. G#7 w/Bass Fig. 2 A7 G#7 A7

Oh yeah... This'll be a fine day...

Full P Full P Full P Full

P.M.⁻¹ P.M. P.M.⁻¹ P.M.

Full P Full P Full P Full

12 X 12 X 11 11 11 12 X 12 X 11 11 11 12 X 12 X 11 11 11 12 X 12 X 11 11 11 12 X 12 X 11 11 11
11 X 12 X 11 11 11 X 11 X 11 X 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11 11
12 X 12 X 12 12 12 X 12 X 12 X 12 X 11 11 11 X 12 X 12 X 12 12 12 X 12 X 12 X 11 11 11 11

G#7 w/Bass Fig. 1 (last 4 bars only) (2 times) C7 Bb Bmaj7 C7

Full sl. Full sl. Full sl. rake grad bend 1/2

Full sl. Full sl. Full sl. 1/2

3 sl. 19 (19) 8 7 0 10 0 11 11 10

Bb C7 Bb Bmaj7 C7 Bb

A.H. (8va) 1/2 sl. 1/2 sl. 1/2 sl. sl. sl.

A.H. 10 10 10 10 10 10 10 10 9 7 7 5 (5) 7 (7)

A.H. pitch: E (Actual sounding pitch is F due to stg. being bent a 1/2 step.)

3rd Verse

w/Rhy. Fig. 1 (3 1/2 times) and Bass Fig. 1

C7sus4

3. So af - ter my moon - in' rise - n - shine and eat - n - clean,

C7 C7sus4

had my mind set to hit them streets. Driz - zle from the night left the cold

C7

pod - dles out, had my black stomp - boots on my feet.

w/Bass Fig. 1 (1st 6 bars only)

C7sus4

It's my day, Yeah. It's my day,

C45 N.C.

my day

C45 N.C.

Bass Fig. 3

slap & pop

System 1:

- Guitar (Top Staff):** C#5, N.C. (Natural Chord). Notes: G4 (sf), A4 (sf), B4 (sf), C5 (sf), D5 (sf), E5 (sf), F#5 (sf), G5 (sf), A5 (sf), B5 (sf), C6 (sf), D6 (sf), E6 (sf), F#6 (sf), G6 (sf), A6 (sf), B6 (sf), C7 (sf), D7 (sf), E7 (sf), F#7 (sf), G7 (sf), A7 (sf), B7 (sf), C8 (sf), D8 (sf), E8 (sf), F#8 (sf), G8 (sf), A8 (sf), B8 (sf), C9 (sf), D9 (sf), E9 (sf), F#9 (sf), G9 (sf), A9 (sf), B9 (sf), C10 (sf), D10 (sf), E10 (sf), F#10 (sf), G10 (sf), A10 (sf), B10 (sf), C11 (sf), D11 (sf), E11 (sf), F#11 (sf), G11 (sf), A11 (sf), B11 (sf), C12 (sf), D12 (sf), E12 (sf), F#12 (sf), G12 (sf), A12 (sf), B12 (sf), C13 (sf), D13 (sf), E13 (sf), F#13 (sf), G13 (sf), A13 (sf), B13 (sf), C14 (sf), D14 (sf), E14 (sf), F#14 (sf), G14 (sf), A14 (sf), B14 (sf), C15 (sf), D15 (sf), E15 (sf), F#15 (sf), G15 (sf), A15 (sf), B15 (sf), C16 (sf), D16 (sf), E16 (sf), F#16 (sf), G16 (sf), A16 (sf), B16 (sf), C17 (sf), D17 (sf), E17 (sf), F#17 (sf), G17 (sf), A17 (sf), B17 (sf), C18 (sf), D18 (sf), E18 (sf), F#18 (sf), G18 (sf), A18 (sf), B18 (sf), C19 (sf), D19 (sf), E19 (sf), F#19 (sf), G19 (sf), A19 (sf), B19 (sf), C20 (sf), D20 (sf), E20 (sf), F#20 (sf), G20 (sf), A20 (sf), B20 (sf), C21 (sf), D21 (sf), E21 (sf), F#21 (sf), G21 (sf), A21 (sf), B21 (sf), C22 (sf), D22 (sf), E22 (sf), F#22 (sf), G22 (sf), A22 (sf), B22 (sf), C23 (sf), D23 (sf), E23 (sf), F#23 (sf), G23 (sf), A23 (sf), B23 (sf), C24 (sf), D24 (sf), E24 (sf), F#24 (sf), G24 (sf), A24 (sf), B24 (sf), C25 (sf), D25 (sf), E25 (sf), F#25 (sf), G25 (sf), A25 (sf), B25 (sf), C26 (sf), D26 (sf), E26 (sf), F#26 (sf), G26 (sf), A26 (sf), B26 (sf), C27 (sf), D27 (sf), E27 (sf), F#27 (sf), G27 (sf), A27 (sf), B27 (sf), C28 (sf), D28 (sf), E28 (sf), F#28 (sf), G28 (sf), A28 (sf), B28 (sf), C29 (sf), D29 (sf), E29 (sf), F#29 (sf), G29 (sf), A29 (sf), B29 (sf), C30 (sf), D30 (sf), E30 (sf), F#30 (sf), G30 (sf), A30 (sf), B30 (sf), C31 (sf), D31 (sf), E31 (sf), F#31 (sf), G31 (sf), A31 (sf), B31 (sf), C32 (sf), D32 (sf), E32 (sf), F#32 (sf), G32 (sf), A32 (sf), B32 (sf), C33 (sf), D33 (sf), E33 (sf), F#33 (sf), G33 (sf), A33 (sf), B33 (sf), C34 (sf), D34 (sf), E34 (sf), F#34 (sf), G34 (sf), A34 (sf), B34 (sf), C35 (sf), D35 (sf), E35 (sf), F#35 (sf), G35 (sf), A35 (sf), B35 (sf), C36 (sf), D36 (sf), E36 (sf), F#36 (sf), G36 (sf), A36 (sf), B36 (sf), C37 (sf), D37 (sf), E37 (sf), F#37 (sf), G37 (sf), A37 (sf), B37 (sf), C38 (sf), D38 (sf), E38 (sf), F#38 (sf), G38 (sf), A38 (sf), B38 (sf), C39 (sf), D39 (sf), E39 (sf), F#39 (sf), G39 (sf), A39 (sf), B39 (sf), C40 (sf), D40 (sf), E40 (sf), F#40 (sf), G40 (sf), A40 (sf), B40 (sf), C41 (sf), D41 (sf), E41 (sf), F#41 (sf), G41 (sf), A41 (sf), B41 (sf), C42 (sf), D42 (sf), E42 (sf), F#42 (sf), G42 (sf), A42 (sf), B42 (sf), C43 (sf), D43 (sf), E43 (sf), F#43 (sf), G43 (sf), A43 (sf), B43 (sf), C44 (sf), D44 (sf), E44 (sf), F#44 (sf), G44 (sf), A44 (sf), B44 (sf), C45 (sf), D45 (sf), E45 (sf), F#45 (sf), G45 (sf), A45 (sf), B45 (sf), C46 (sf), D46 (sf), E46 (sf), F#46 (sf), G46 (sf), A46 (sf), B46 (sf), C47 (sf), D47 (sf), E47 (sf), F#47 (sf), G47 (sf), A47 (sf), B47 (sf), C48 (sf), D48 (sf), E48 (sf), F#48 (sf), G48 (sf), A48 (sf), B48 (sf), C49 (sf), D49 (sf), E49 (sf), F#49 (sf), G49 (sf), A49 (sf), B49 (sf), C50 (sf), D50 (sf), E50 (sf), F#50 (sf), G50 (sf), A50 (sf), B50 (sf), C51 (sf), D51 (sf), E51 (sf), F#51 (sf), G51 (sf), A51 (sf), B51 (sf), C52 (sf), D52 (sf), E52 (sf), F#52 (sf), G52 (sf), A52 (sf), B52 (sf), C53 (sf), D53 (sf), E53 (sf), F#53 (sf), G53 (sf), A53 (sf), B53 (sf), C54 (sf), D54 (sf), E54 (sf), F#54 (sf), G54 (sf), A54 (sf), B54 (sf), C55 (sf), D55 (sf), E55 (sf), F#55 (sf), G55 (sf), A55 (sf), B55 (sf), C56 (sf), D56 (sf), E56 (sf), F#56 (sf), G56 (sf), A56 (sf), B56 (sf), C57 (sf), D57 (sf), E57 (sf), F#57 (sf), G57 (sf), A57 (sf), B57 (sf), C58 (sf), D58 (sf), E58 (sf), F#58 (sf), G58 (sf), A58 (sf), B58 (sf), C59 (sf), D59 (sf), E59 (sf), F#59 (sf), G59 (sf), A59 (sf), B59 (sf), C60 (sf), D60 (sf), E60 (sf), F#60 (sf), G60 (sf), A60 (sf), B60 (sf), C61 (sf), D61 (sf), E61 (sf), F#61 (sf), G61 (sf), A61 (sf), B61 (sf), C62 (sf), D62 (sf), E62 (sf), F#62 (sf), G62 (sf), A62 (sf), B62 (sf), C63 (sf), D63 (sf), E63 (sf), F#63 (sf), G63 (sf), A63 (sf), B63 (sf), C64 (sf), D64 (sf), E64 (sf), F#64 (sf), G64 (sf), A64 (sf), B64 (sf), C65 (sf), D65 (sf), E65 (sf), F#65 (sf), G65 (sf), A65 (sf), B65 (sf), C66 (sf), D66 (sf), E66 (sf), F#66 (sf), G66 (sf), A66 (sf), B66 (sf), C67 (sf), D67 (sf), E67 (sf), F#67 (sf), G67 (sf), A67 (sf), B67 (sf), C68 (sf), D68 (sf), E68 (sf), F#68 (sf), G68 (sf), A68 (sf), B68 (sf), C69 (sf), D69 (sf), E69 (sf), F#69 (sf), G69 (sf), A69 (sf), B69 (sf), C70 (sf), D70 (sf), E70 (sf), F#70 (sf), G70 (sf), A70 (sf), B70 (sf), C71 (sf), D71 (sf), E71 (sf), F#71 (sf), G71 (sf), A71 (sf), B71 (sf), C72 (sf), D72 (sf), E72 (sf), F#72 (sf), G72 (sf), A72 (sf), B72 (sf), C73 (sf), D73 (sf), E73 (sf), F#73 (sf), G73 (sf), A73 (sf), B73 (sf), C74 (sf), D74 (sf), E74 (sf), F#74 (sf), G74 (sf), A74 (sf), B74 (sf), C75 (sf), D75 (sf), E75 (sf), F#75 (sf), G75 (sf), A75 (sf), B75 (sf), C76 (sf), D76 (sf), E76 (sf), F#76 (sf), G76 (sf), A76 (sf), B76 (sf), C77 (sf), D77 (sf), E77 (sf), F#77 (sf), G77 (sf), A77 (sf), B77 (sf), C78 (sf), D78 (sf), E78 (sf), F#78 (sf), G78 (sf), A78 (sf), B78 (sf), C79 (sf), D79 (sf), E79 (sf), F#79 (sf), G79 (sf), A79 (sf), B79 (sf), C80 (sf), D80 (sf), E80 (sf), F#80 (sf), G80 (sf), A80 (sf), B80 (sf), C81 (sf), D81 (sf), E81 (sf), F#81 (sf), G81 (sf), A81 (sf), B81 (sf), C82 (sf), D82 (sf), E82 (sf), F#82 (sf), G82 (sf), A82 (sf), B82 (sf), C83 (sf), D83 (sf), E83 (sf), F#83 (sf), G83 (sf), A83 (sf), B83 (sf), C84 (sf), D84 (sf), E84 (sf), F#84 (sf), G84 (sf), A84 (sf), B84 (sf), C85 (sf), D85 (sf), E85 (sf), F#85 (sf), G85 (sf), A85 (sf), B85 (sf), C86 (sf), D86 (sf), E86 (sf), F#86 (sf), G86 (sf), A86 (sf), B86 (sf), C87 (sf), D87 (sf), E87 (sf), F#87 (sf), G87 (sf), A87 (sf), B87 (sf), C88 (sf), D88 (sf), E88 (sf), F#88 (sf), G88 (sf), A88 (sf), B88 (sf), C89 (sf), D89 (sf), E89 (sf), F#89 (sf), G89 (sf), A89 (sf), B89 (sf), C90 (sf), D90 (sf), E90 (sf), F#90 (sf), G90 (sf), A90 (sf), B90 (sf), C91 (sf), D91 (sf), E91 (sf), F#91 (sf), G91 (sf), A91 (sf), B91 (sf), C92 (sf), D92 (sf), E92 (sf), F#92 (sf), G92 (sf), A92 (sf), B92 (sf), C93 (sf), D93 (sf), E93 (sf), F#93 (sf), G93 (sf), A93 (sf), B93 (sf), C94 (sf), D94 (sf), E94 (sf), F#94 (sf), G94 (sf), A94 (sf), B94 (sf), C95 (sf), D95 (sf), E95 (sf), F#95 (sf), G95 (sf), A95 (sf), B95 (sf), C96 (sf), D96 (sf), E96 (sf), F

C#5 N.C.

sl. sl. sl.

12 0 19 15 15 15 15 19 17

C#5 N.C.

sl. sl. sl.

17 (17) 12 0 19 15 15 15 15 20 15

p

Bass Fig. 3A

sl.

H H

slap & pop

6 7 7 6 7

H H

Bridge

w/Bass Fig. 3 (4 times)

C#5 N.C.

1. Mm, since I was in knee - pants my pop had

2. See additional lyrics

C#5 N.C.

sl. sl. sl.

12 0 19 15 15 15 15 19 17

C#5 N.C.

sl. sl. sl.

17 (17) 12 0 19 12 12 12 12 17 12

p

(end Bass Fig. 3A)

sl.

H H

slap & pop

6 7 7 6 7

H H

C#5 N.C.

tried to make me real - ize

C#5 N.C.

if I set my mind down to it I could

sl. sl. sl.

12 0 19 12 12 12 12 14

let ring

sl. sl. sl.

12 0 19 12 12 12 12 17 12

p

be a big man in the pub - lic eye. So, with my big, blue col - lar on, I set

let ring.....

12 0 19 12 12 12 12 14 12 0 19 12 12 12 17 12

out to find the eas - y way. What an ice-cold bath it was when I

let ring.....

1st time w/Bass Fig. 3A (2 times)
2nd time w/Bass Fig. 3 (1½ times)

C#5 N.C.
C#5 N.C.

found you had to pay, to pay, to pay to play.

sl. sl. sl. sl. sl. sl. sl. P

12 0 0 15 15 15 10 17 17 (17) 12 0 19 15 15 15 15 20 15

0

1st time w/Bass Fig. 3A (2 times)
2nd time w/Bass Fig. 3 (1½ times)

Musical score for guitar, showing a melody in treble clef and a bass line in bass clef. The key signature is C#5. The melody includes slurs, accents, and a 'P' (Palm Mute) marking. The bass line includes fret numbers and a 'P' marking.

*2nd time, substitute
Pg (2) 19 fr.).

1. C#5 N.C. 2. w/Bass Fill 1 C#5 E5 D#5 G5 F#5 A5 C#5 N.C. w/Bass Fig. 3A (1 1/2 times)

C#5 N.C. C#5 N.C. C#5 E5 D#5 G5

F# Guitar solo N.C.(C#5)

Bass Fill 1

Handwritten musical score system 1. Treble clef, key signature of two sharps (F# and C#). The system includes a treble staff with notes and slurs, a middle staff with fingerings (11, 9, 8, 11, 9, 8, 11, 8, 9, 10, 8, 9, 11, 9, 8, 11), and a bass staff with notes. A bottom staff contains the sequence: 4 4 4 4 4 4 4 4 4 2 2 3 | 4 4 4 4 4 4 4 4 4 4 4 4.

Handwritten musical score system 2. Treble clef, key signature of two sharps. The system includes a treble staff with notes and slurs, a middle staff with fingerings (8, 9, 8, 6, (5), 8, 8, 9, 8, 10, 11, 11, 9, 11, 9), and a bass staff with notes. A bottom staff contains the sequence: 4 4 2 2 2 2 2 2 2 3 | 4 4 4 4 4 4 2 4 2.

Handwritten musical score system 3. Treble clef, key signature of two sharps. The system includes a treble staff with notes and slurs, a middle staff with fingerings (11, 9, 11, 9, 11, 12, 9, 12, 9, 12, 9, 12, 11, 9, 11, 11, 11, 9, 9, 9, 9, 8, 8, 6, 8, 8, 8), and a bass staff with notes. A bottom staff contains the sequence: 4 4 4 4 4 4 2 3 | 4 4 4 4 4 4 4 4 4.

1/2 *sl.* *f* *Full*

(8) (8) 6 6 6 9

sl. *f* *sl.* *sl.*

4 2 4 0 2 3 4 0 2 2 3 2 4 4 6 4 6 4 2 2 4 2 4 2 2

sl.

6 6 6 6 9 9 9 9 9 9 0 0 9 0

7 7 7 7 7 7 7 7 7 7 7 0

sl. *sl.* *H* *sl.*

4 4 6 4 6 4 2 2 4 2 4 2 4 6 6 4 6 4 6 4 2 2 2 2 2 2

sl. *sl.* *H* *sl.*

*For next 2 bars only, gir. is doubled.

Outro
w/Bass Fig. 3A (1 1/2 times)
C#5 N.C. *sl.* *sl.*

ff *f* *p*

9 9 9 9 9 9 9 9 12 12 12 12 12 12 12

6 6 6 6 6 6 6 6 9 9 9 9 9 9 9

sl. *sl.* *sl.* *p*

12 0 19 15 15 15 19 15

sl. *sl.*

14 14

0 0 0 0 0 0 0 0

C#5 N.C. C#5 N.C. w/Bass Fill 1 C#5 E5 D#5 G5 F#5 A5

w/Bass Fig. 3A (11½ times)
C#5 N.C.

12 0 19 15 15 15 19 15 17 17 17 12 0 19 15 15 15 19 15

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is in treble and bass clefs, 2/4 time, with a key signature of two sharps (F# and C#). It includes guitar chords (C#5, E5, D#5) and guitar-specific notation like 'x' for muted notes and '11 14 13' for fingerings. A note at the bottom states '*Gtr. is doubled till end.'

The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and bass. The guitar part is in the treble clef, and the bass part is in the bass clef. The key signature is G major (one sharp), and the time signature is 4/4. The guitar part features a complex rhythm of eighth and sixteenth notes, while the bass part has a steady eighth-note pattern. The score includes a solo section for the guitar, marked with a key signature change to D major (two sharps). The final section of the score returns to the original key signature of G major. The score is written for guitar and bass.

F#4

Freely
*w/voc. ad lib
Tacet

C#45 A7

w/delay repeats

*w/delay

Additional Lyrics

Verse:

2. Scratched myself a bit,
Poured me out a bowl-a Corn Chex.
Closest thing I could find to apple pie.
Lingerin' taste of toothpaste
Made the milk go down a bit funny,
But you know, them Chex, they do satisfy.
Oh yeah, etc.

Bridge:

2. Mm, to taste the taste.
It's a tease that never would subside.
The taste is strong,
But soured by my learned eyes.
I said, if a woodchuck could chuck wood,
He'd get down on his knees to pray.
This little snappy boy might
See the light this Ground Hog's Day. (To Guitar solo)

HERE COME THE BASTARDS

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



Moderate Rock ♩ = 126

Triplet feel (♩♩♩)

Intro

Bass

E5

F5

E5

F5

mp

E5

F5

E5

F5

Gtr.

E5

F5

mf

dist. tone

Bass Fig. 1

Loco

mf

E5

F5

E5

F5

E5

F5

(end Bass Fig. 1)

w/Bass Fig. 1 (2 times)

E5

E

F

E

F

E

F

E

F

E

E5

F5

E5

F5

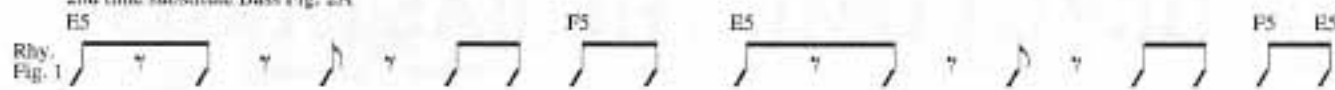
E5

F5

E5

F5

1st, 2nd Verses
2nd time substitute Bass Fig. 2A



Best keep your distance because... run, run, run, run, run.

(end Bass Fig. 2A)

Chorus
w/Rhy. Fig. 1 and Bass Fig. 2A (both 134 times)

The musical notation for the chorus is written on a single staff in G major (one sharp). It consists of four measures, each containing the lyrics 'Here they come.' The notes are: G4 (quarter), A4 (quarter), B4 (quarter), and G4 (quarter). Above the staff, the chords are indicated: E5, F5, E5, F5, E5, F5, F#5, and F#5. A box labeled 'L' is placed above the final F#5 chord.

2. F5 F45 E5 F5 E5 F5

Guitar solo

Here they come.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a treble clef staff. The key signature has one sharp (F#). The melody begins with a quarter rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. This is followed by a quarter rest, a quarter note G4, a quarter note F#4, and a quarter note E4. The melody continues with a quarter note D4, a quarter note C4, and a quarter note B3. The piece concludes with a quarter note A3, a quarter note G3, and a quarter note F#3. The tempo is marked "Allegretto". The dynamics are marked "f" (forte) and "P.M." (piano mezzo). The piece is labeled "let ring" at the end.

Bass Fig. 3

(end Bass Fig. 3)

The musical notation for Bass Fig. 3 is shown on a single staff. It begins with a double bar line and a key signature of one sharp (F#). The first measure contains a half note G2, followed by a quarter rest, a quarter note A2, a quarter note B2, and a half note C3. The second measure contains a half note D2, followed by a quarter rest, a quarter note E2, a quarter note F#2, and a half note G2. The third measure contains a half note A2, followed by a quarter rest, a quarter note B2, a quarter note C3, and a half note D3. The fourth measure contains a half note E3, followed by a quarter rest, a quarter note F#3, a quarter note G3, and a half note A3. The fifth measure contains a half note B3, followed by a quarter rest, a quarter note C4, a quarter note D4, and a half note E4. The sixth measure contains a half note F#4, followed by a quarter rest, a quarter note G4, a quarter note A4, and a half note B4. The seventh measure contains a half note C5, followed by a quarter rest, a quarter note D5, a quarter note E5, and a half note F#5. The eighth measure contains a half note G5, followed by a quarter rest, a quarter note A5, a quarter note B5, and a half note C6. The ninth measure contains a half note D6, followed by a quarter rest, a quarter note E6, a quarter note F#6, and a half note G6. The tenth measure contains a half note A6, followed by a quarter rest, a quarter note B6, a quarter note C7, and a half note D7. The eleventh measure contains a half note E7, followed by a quarter rest, a quarter note F#7, a quarter note G7, and a half note A7. The twelfth measure contains a half note B7, followed by a quarter rest, a quarter note C8, a quarter note D8, and a half note E8. The thirteenth measure contains a half note F#8, followed by a quarter rest, a quarter note G8, a quarter note A8, and a half note B8. The fourteenth measure contains a half note C9, followed by a quarter rest, a quarter note D9, a quarter note E9, and a half note F#9. The fifteenth measure contains a half note G9, followed by a quarter rest, a quarter note A9, a quarter note B9, and a half note C10. The sixteenth measure contains a half note D10, followed by a quarter rest, a quarter note E10, a quarter note F#10, and a half note G10. The seventeenth measure contains a half note A10, followed by a quarter rest, a quarter note B10, a quarter note C11, and a half note D11. The eighteenth measure contains a half note E11, followed by a quarter rest, a quarter note F#11, a quarter note G11, and a half note A11. The nineteenth measure contains a half note B11, followed by a quarter rest, a quarter note C12, a quarter note D12, and a half note E12. The twentieth measure contains a half note F#12, followed by a quarter rest, a quarter note G12, a quarter note A12, and a half note B12. The notation ends with a double bar line and the text "(end Bass Fig. 3)".

w/Bass Fig. 3 (5 times)
E5

9 9 9 10 12 9 9 12 7 7 5 12 9 9 6 6 10 9 10 9 9 9 6 6 3 3 7 6 7 6 0 6

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first 14 measures of the piece, and the second system contains the final 6 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the fingering is indicated by numbers 1-4 below the notes. The score includes various musical markings such as 'sf' (sforzando), 'sfz' (sforzando), and 'f' (forte). The piece concludes with a final chord and a fermata.

E5 F5 E5 F5 E5 F5 E5 F5 E5 F5

Rhy. Fig. 2.....

sl.

P.M. P.M.

17 17 17 (17) 16 17 16 10 10 10

0 0 0 1 1 0 0 0 1 1

Chorus
w/Rhy. Fig. 1 and Bass Fig. 2
2nd time substitute Bass Fig. 2A

E5 F5 E5 F5 E5 F5 F#5 F5 F#5

mp Here they come. Here they come. Here they come. Here they come.

w/Bass Fig. 2A (1 1/4 times)

E5 E F E Rhy. Fig. 3 F E F F# F (end Rhy. Fig. 3) F#

mf

Here they come. Here they come. Here they come. Here they come.

*Refers to gr. and bass.

E F

w/Rhy. Fig. 3 E F E F F# w/Bass Fill 1 F F#

Here they come. Here they come. Here they come. Here they come.

*w/Rhy. Fig. 2 (4 times)

E5 F5 E5 F5 E5 F5 E5 F5

f *sl.* *sl.* *sl.*

9 9 9 9 10 10 10 10

7 7 7 7 8 8 8 8

0 *f*

Additional Lyrics

- Here they come. Here come the bastards,
Bury your head deep in the sand.
Anonymity is a virtue
In this day and age.
Amazing hand dexterity,
Flagrant misuse of security.
Better run, run, run, run, run,
Run, run, run, run, run. (To Chorus)

JERRY WAS A RACE CAR DRIVER

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander



Moderate Rock ♩ = 128

N.C.

Bass Fig. 1 (*6-str. fretless bass)

Intro (Car engine)

8va

f

T H P T H P sl T T T H H H

18 20 18 18 18 10 11 13

17 19 17 17 17 10 11 13

H P H P sl

*Timing (low to high): BEADOC

Gtr.

f
dist. tone
w/slide

8va

sl.
w/slide

sl.

19 19
18 18

Bass Fill 1

8va

T H P T H P sl T T T H H H

18 20 18 18 18 10 11 13

17 19 17 17 17 10 11 13

H P H P sl

18 20 18 18 18 10 11 13

17 19 17 17 17 10 11 13

H P H P sl

w/Bass Fig. 1 (8 times)

A(b5)

A(bmaj7(b5)

A(b5)

A(bmaj7(b5)

let ring

20 20 19 20 19

20 20 19 20 19

20 20 19 20 19

20 20 19 20 19

19 18 19 18 19

19 18 19 18 19

19 18 19 18 19

19 18 19 18 19

A(b5) 8va Abmaj7(b5) A(b5) Abmaj7(b5)

20 20 20 19 20 19 19 19 18 20 19 18 20 19 19 20 19 19 20 19 19 19 20 19

1st Verse
w/Bass Fig. 1 (8 times)
N.C.

Jer - ry was a race car driv - er and he drove so god - damned fast. He

Harm. loco
* *pp*
Harm.

12

*Vol. swell

nev - er did win no check - ered flags, but he nev - er did come in last

< p

11 (11)-10

Jer - ry was a race car driv - er. He'd say, "El So - lo num - ber one." With a

(Gtr. out)

2nd Verse
w/Bass Fig. 1 (8 times)
N.C.

Cap - tain Pierce was a fire - man, Rich - mond en - gine num - ber three. I'll be a

mp

*Vol. swell

wealth - y man when I get that dime for all the things that man had taught to me.

mp *sl.*

13 (13)

Cap - tain Pierce was a strong man, strong as an - y man a - live.

mp *mp* *sl.*

11 10 11 (11) 10

stuck in his craw that they made him re - tire at the age of six - ty - five.

w/Riff A
w/Bass Fig. 2 (3 times)

Ah. Ah.

w/Bass Fill 2

w/Bass Fig. 1 (3 times)
A(♯5) A♯maj7(♭5) A(♭5) *w/Bass Fig. 1 A♭maj7(♭5) (cont. in slashes)

sl. *let ring* (Vocal:) Go!

*Substitute 1/2 rest for last 2 beats.

E5
Rhy. Fig. 2

P.M. w/Rhy. Fig. 2 (6 times)

w/flat, slap w/thumb *strum w/nails* *sim.*

Bass Fill 2

sl.

Bass line with notes and fingerings. Includes markings: *p*, *st*, *sva*, *loco*, *st*.

Fingerings: 0 3 2 0 5 3 2 0, 15 15 15 15 15 15, 0 3 2 0 5 3 2 0, 0

Bass line with notes and fingerings. Includes markings: *loco*, *p*, *st*, *sva*, *loco*, *p*, *st*, *(E5) Rhy. Fill 1*, *P.M. loco*, *(dist. off)*.

Fingerings: 0 3 2 0 5 3 2 0, 0 3 4, 0 3 2 0 5 3 2 0, 0, 0 3 2 0 5 3 2 0, 0

Guitar solo
w/Bass Fig. 1 (3 times)
N.C.

Guitar line with notes and fingerings. Includes markings: *sva*, *loco*, *(Vocal:) Dog will hunt.*

Fingerings: 14 12 10 10, 10 12 14, 11 13 15, 15 14 12 14, 14 13 11, 14 11, 14 13 11 13 11, 11, 14 12 14

Guitar line with notes and fingerings. Includes markings: *w/Bass Fill 1*, *st*, *w/Bass Fig. 1 (8 times)*, *st*.

Fingerings: 11 11, 11 13, 11, 5 7 5 4 5 7 5 7 5 4 5 7, 5 7 8 8, 0 7, 7

Guitar line with notes and fingerings. Includes markings: *sva*, *p*, *st*.

Fingerings: 10 8, 12 10, 11 10 8, 9 12 11 9, 10 13 12 10, 10, 12 13 13 13 13 10, 13 13 10, 13 14 14 14 11, 14 14 14, 14 15

8va..... loco sl. w/wah us filter

8va.....

*w/harmonizer

(effects off)

12 15 15 13 8 9 13 14 20 21 17 15 13 17 17 13 15 15 15 15 (15)

*Doubles a flatted fifth higher.

w/Riff A
w/Bass Fig. 2 (4 times)
N.C.

Ah.

Ah.

w/Rhy. Fig. 1
*w/Bass Fig. 1 (4 times)
A(b5) Abmaj7(b5) A(b5) Abmaj7(b5)

(Gtr. out)

*w/slight variations ad lib

3rd Verse
w/Bass Fig. 1 (4 times)
N.C.

Jet - ry was a race car driv - er, twen - ty - two years old. Had

one too man - y cold beers one night and wrapped him - self a - round a tel - e - phone pole. Go.

Outro
w/Rhy. Fig. 2 (11 times)
E5

8va..... loco

w/dist.
slap w/humb..... stream w/nails..... sim.

0 3 2 0 5 3 2 0 0 0 3 2 0 5 3 2 0 0 3 4

Fill 1

mf

trem. bar

14 (14) 7 0

Musical score for "The Rose Tree" on a double bass. The score is in 2/4 time, key of D major (one sharp). It features a melody line and a bass line. The melody line includes dynamic markings like *p* (piano) and *sf* (sforzando), and articulation like *acc* (accents). The bass line includes fret numbers (0, 3, 2, 0, 5, 3, 2, 0, 0) and dynamic markings like *p* and *sf*. The score is divided into two systems, each with a repeat sign and a *loco* marking.

The musical score for 'L'Espresso' by Debussy is presented in two systems. The top system shows the piano part in bass clef and the guitar part in treble clef. The piano part begins with a 'loco' marking and a piano (p) dynamic. The guitar part includes a 'Solo' section with a 'Rit.' marking. The bottom system continues the piano part with a 'loco' marking and a piano (p) dynamic. The guitar part includes a 'Solo' section with a 'Rit.' marking. The score includes a key signature change to one flat and a tempo change to 'Andante'.

The image shows a musical score for the song "The Rose Tree". It consists of two systems of music. The top system is for the vocal part, written in a treble clef with a key signature of one sharp (F#). The melody is written on a single staff. Above the staff, there are lyrics in German: "Es war einmal ein Baum, der hieß die Rose". The bottom system is for the piano accompaniment, written in a bass clef. It features a simple harmonic accompaniment with a steady rhythm. The score is divided into two measures by a double bar line. The first measure contains the main melody and accompaniment, and the second measure contains a continuation of the melody and accompaniment. The piano part includes a simple harmonic accompaniment with a steady rhythm.

[illegible]

w/Rhy. Fig. 2 (3 times)
E5

8va -----

w/Rhy. Fill 1
loco

JOHN THE FISHERMAN

Lyrics by Les Claypool
Music by Les Claypool,
Tim Alexander and Todd Huth

Moderate Rock $\text{♩} = 120$

Intro (Drums)

N.C. 4/4

Bass

f w/ heavy dist, trem, bar

The musical notation for the 'Tremolo Bar' section is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Andante'. The notation includes a series of eighth notes, some of which are beamed together. A tremolo bar is indicated by a wavy line above the staff, with a note marked with a double asterisk (**). The notation also includes a 'vib.' (vibrato) marking and a 'trem. bar' (tremolo bar) marking. The section ends with a 'dist. off' (distortion off) marking.

Below the staff, there are two rows of fret numbers. The first row shows frets 13 and 11. The second row shows fret 11. A note is marked with a double asterisk (**).

Below the fret numbers, there are two rows of text. The first row says '*Depress bar before striking note.' The second row says '**Pull bar up.'

+Gtr. *f* *dist. tone*
 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 B#5 C#5 B5 C5 D5

*Play all gr. parts w/light variations ad lib when repeated or recalled (throughout).

1st, 2nd Verses

B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5

1. When he was young you'd not find him do - ing well in school,
 2. Now years gone by we find a man who rules the sea,

Rhy. Fig. 1 *loco*

sl. *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.*

4 4 5 6 4 4 0 2 3 4 4 5 6 4 4 2 3 5

w/Bass Fig. 1 (7 times)

C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5

his mind would turn un - to the wa - ters
 he sets out on a dark May morn - ing

(end Rhy. Fig. 1)

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

sl. *sl.* *sl.* *sl.* *sl.* *sl.* *sl.*

9 10 9 10 9 10 12 13 (12) 19 18 19

w/Rhy. Fig. 1 (2 1/2 times)

C#5 B5 B#5 C#5 N.C. B5 B#5 C#5 N.C. D5 C#5 B5 B#5 C#5 N.C.

Al - ways the fo - cus of ad - o - les - cent rid - i - cule, he has no time for farm - er's
 to bring his catch back to this small com - mu - ni - ty. He does - n't see the dan - ger

B5 B $\sharp$ 5 C $\sharp$ 5 N.C. D5 C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C. B5 B $\sharp$ 5 C $\sharp$ 5 N.C. D5

daugh - ters. Al - i - en - at - ed from the clique so - ci - e - ty,
down - ing. Four ho - urs up, oh, the o - cean swelled and swelled.

C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C. B5 B $\sharp$ 5 C $\sharp$ 5 N.C. D5 C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C.

a lone - ly boy finds peace in fish - ing. His moth - er says, "John, this is
The fog rolled in, it start - ed rain - ing. "The star - board bow, oh

w/Rhy. Fill 1

B5 B $\sharp$ 5 C $\sharp$ 5 N.C. D5 C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C. B5 B $\sharp$ 5 C $\sharp$ 5 B5 C5 D5

not the way life's s'posed to be. Don't you see the life that you're miss - ing? And he says...
— my God, we're go - ing down!" They do not hear his fran - tic may - day. And he says...

Chorus

w/Bass Fig. 1 (4 times)

C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C. B5 B $\sharp$ 5 C $\sharp$ 5 N.C. D5

When I grow up I want to be

Rhy. Fig. 2

(end Rhy. Fig. 2)

The bass line for Rhy. Fig. 2 consists of two measures. The first measure contains the notes 11, 9, 10, 11 on a four-line staff. The second measure contains the notes 9, 7, 10, 11, 12, 12, 10. The notes are written as eighth notes.

w/Rhy. Fig. 2 (2½ times)

C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C. B5 B $\sharp$ 5 C $\sharp$ 5 N.C. D5 C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C.

one of the har - vest - ers of the sea. I think be - fore my days.

B5 B $\sharp$ 5 C $\sharp$ 5 N.C. D5 C $\sharp$ 5 B5 B $\sharp$ 5 C $\sharp$ 5 N.C.

are done, I want to be a fish -

To Coda
Ⓢ

w/Bass Fig. 1 (4 times)

1.2.3.

2nd time substitute Bass Fill 1

B5 B#5 C#5 N.C.

D5

B5 B#5 C#5

B5 C5 D5

C#5 B5 B#5 C#5 N.C.

er - man.

Rhy. Fill 2

4.

B5 B#5 C#5

B5 C5 D5

C#5

N.C.
Harm. ---
(Sizz)

G

D5 C#5

P.M. ---
Harm. ---

N.C.

G5

B5

C5

D5

C#5

D

Bass Fill 1

w/Bass Fig. 2

D.S. and Code

MR. KRINKLE

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander

Moderate Rock ♩ = 132
N.C.

Intro

Intro

Gtr. *mp* *w/dist. & Leslie effect* *dim.*

Bass I (Upright) *sl.* *mf* *w/bow throughout*

(10) *sl.* *sl.*

Half time feel

N.C.

mf *P* *H*

P *H*

*Bass Fig. 1

sl. *H* *H*

sl. *H* *H*

*Play all bass parts w/light variations at lib when repeated or recalled (throughout).

Full *let ring*

Full

(end Bass Fig. 1)

H *H*

H *H*

1/2

sl. *p* *H* *let ring* *p* *1/2*

sl. *p* *H* *p*

H *sl.*

5 3 5 3 5 0 3 5 3 5 3 0 3 5 3 1 1 1 (1) *sl.*

1st Verse
w/Bass Fig. 1
N.C.

mp *let ring*

6 5 7 6

D(b5)A(b)

team might move a - way. Now, me, I'm sen - ti - men - tal, but I'm not one to cry

p *let ring* *p* *grad. cresc. let ring* *sl.*

Bass Fill 1 (Bass I) *(end Bass Fill 1)* *Bass Fig. 2*

5 3 5 3 5 3 0 3 5 3 5 3 4

*Play all gr. parts w/light variations ad lib when repeated or recalled (throughout).

Musical score for the ending of "The Girl on the Train" by Rachel Watson. The score is in G major, 4/4 time, and consists of three systems. The first system shows the guitar part with a D(b5) chord and a "N.C." (No Chord) instruction. The second system shows the guitar part with a "mf" (mezzo-forte) dynamic and a "p" (piano) dynamic. The third system shows the guitar part with a "p" dynamic and a "H" (Harmonics) instruction. The score includes a key signature of one sharp (F#) and a time signature of 4/4.

The musical notation for the bass line of 'The Rose Tree' is shown in two systems. The first system consists of a single staff with a key signature of one flat (B-flat) and a common time signature. The melody is written in eighth and sixteenth notes, with a repeat sign at the end. The second system consists of two staves. The top staff continues the melody, and the bottom staff provides a harmonic accompaniment using a simplified fingering system (numbers 1-5). The key signature and time signature remain the same.

w/Bass Fig. 1

D(♭5)

2nd Verse
w/Bass Fig. 1
D(♭5)

Say there, Mis - ter Krin - kle, let's cruise the Bas - tard boat. Damn them sons - a - bitch - es with their

w/Bass Fill 1

gill - nets set a - float. I flip on my tel - e and I watch the wat - ers.

D(b5)/A^b D(b5)

die.

grad, cresc.
let ring

mf

Rhy. Fig. 1A

Bass Fig. 2A (Bass I)

D(b5)/A^b Chorus N.C.(D5)

C' - mon, Mis - ter Krin - kle, tell me why.

(Gtr. out)
(end Rhy. Fig. 1A)

(end Bass Fig. 2A) Bass Fig. 3 (end Bass Fig. 3)

w/Bass Fig. 3 (2 times)

C' - mon, Mis - ter Krin - kle, tell me why.

C' - mon, Mis - ter Krin - kle, won't you

w/Rhy. Fig. 1 and Bass Fig. 2

D(♭5)/A♭

D(♭5)

please tell me why? Tell me why.

Guitar solo I

N.C.

(Bass I)

Bass Fig. 4

(end Bass Fig. 4)

w/Bass Fig. 4 (2 1/2 times)

*Depress bar before striking notes.

3rd Verse

w/Bass Fig. 1

N.C.

Hey ho, Mis - ter Krin - kle, have you heard the brand - new sound? It's a cross be - tween Jim - i Hen - drix, Bo - ce -

let ring

w/Bass Fill 1

phus, Cher and James — Brown. It's called "Heav-y Home - town" New Wave, cold - filtered, low - cal - o - rie, —

w/Rhy. Fig. 1 and Bass Fig. 2
D(b5)/A $\flat$

D(b5)

w/Rhy. Fig. 1A
and Bass Fig. 2A
D(b5)/A $\flat$

Chorus
(Gtr. out) w/Bass Fig. 3 (3½ times)
N.C.(D5)

dry

C' - mon, Mis - ter Krin - kle, tell me why.

C' - mon, Mis - ter Krin - kle, tell me why.

C' - mon, Mis - ter Krin - kle, tell me why.

Guitar solo II
w/Bass Fig. 1 (1¾ times)
N.C.

w/Bass Fill 2

why.

C' - mon, Mis - ter Krin - kle, tell me why.

mp

f w/delay

sl

sl

1/2

A.H. (15ma)

Harm.

1/2

A.H.

Harm.

sl

sl

5 5 5 5 5 5 5 0 12 7 13 13 15

A.H. pitch: D (Actual sounding pitch is E $\flat$ due to note being bent a 1/2 step.)

Bass Fill 2 (Bass I)

sl

f

sl

Full

1/2

w/Bass Fill 3

trem. bar 1/2

sl.

(15) 15 12 15 12 13 13 7 7 7 7

w/Bass Fig. 1 (1/4 times)

P.M.

6 7 5 6 6 6 6 6 6 7 5 6 6 5 5 8 5 5 6 5 7 6 6 7 10 11 9 10 12 9 12 12

P.M.

11 12 10 11 9 11 9 9 9 9 9 9 9 9 10 8 9 11 8 10 11 9 10 10 9 9 10 8

Full

8va

loco

P

1/2

1/2

8va

trem. pick

trem. bar 1/2 1/2

13 15 15 (15) (15) 13 15 13 17 (17) 18 16 16 14 16 14 17 18 18 18

(D5)

w/Bass Fig. 2A

(A>5)

(end half time feel)

(Gtr. out)

(delay off)

8va

1/2

loco

sl.

1/2

trem. bar

trem. pick

1/2

10 22 1 10 14 14 0 11 11 11 0 15 15 15 15

Bass Fill 3 (Bass 1)

sl.

5 3 5 5 7 7 6 5

Bass Fill 4 (Bass 1)

5 3 5 3 5 6 5 3

N.C.(D5)

Mis-ter Krin-kle. Mis-ter Krin-kle, Mis-ter Krin-kle.

Bass I

mf *f*

7 7 7 7 / 7 7 7 7 / 7 7
5 5 5 5 / 5 5 5 5 / 6 6 6 4

Outro
 w/Bass Fig. 1
 D(b5)
 Rhy. Fig. 2

(end Rhy. Fig. 2)

w/ Rhy. Fig. 2 (3 times)
D(b5)
Bass Fig. 5 (Bass 1)

1. (end Bass Fig. 5)

H H

5 3 5 3 5 3 0 3 5 3 5 3 5 0 3 5 3 5 3 5 3 0 3 5 3 5 3 5 6 7 0 3

H H

2. 3. w/Rhy. Fig. 2 and Bass Fig. 5
D(b5)
Bass II (Upright)
w/bow

Repeat and fade

MY NAME IS MUD

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander

Freely

Moderately slow Rock $\text{♩} = 100$

N.C.

** Bass Fig. 1

Intro * 6-strg. fretless bass

* Tuning (low to high): BEADGC

** Play all bass parts w/occasional slight variations ad lib when recalled (throughout).

w/Bass Fig. 1 (4 times)

N.C.

Gtr.

w/Bass Fig. 2 (2 times) w/Bass Fig. 1 (4 times)

My name is Mud...

(Gtr. out)

let ring.....

sl.

sl.

1st, 2nd Verses
w/Bass Fig. 1 (17 times)
§ N.C.

1. My name is Mud... not to be con-fused with Bill or Jack or Pete or Den-nis. My name is Mud... it's

2. See additional lyrics

al-ways been... 'cause I'm the most bur-ing sons-a-bitch... you've

ev-er seen... I dress in blue... yes, na-vy blue... From head... to toe I'm rath-er drab, ex-

cept my pat-ent shoes... I make 'em shine... well, most the time...

'cept to-day my feet were trod-den on by this friend of mine... Six-foot-two and rude as hell... 1

To Coda

got-to get him in the ground be-fore he starts to smell. My name is Mud...

w/Bass Fig. 1 (4 times)

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

w/light dist. & wah as filter P.M.

Guitar solo 1
w/Bass Fig. 2 (12 times)
N.C.

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

w/Leslie effect sl. sl. trem. pick sl. sl.

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

sl. (Leslie effect off) w/heavy dist. trem. pick

sl. sl.

D.S. al Coda

2. My name is Mud...

(Gtr. out)

1/2 1/2 1/2 1/2 1/2 1/2 1/2 1/2

Full let ring Full

6 *sl.* H H *sl.* H H *sl.*

8 10 10 8 10 10 *sl.* 8 10 10 8 10 10 *sl.*

6 *sl.* H H *sl.* H H *sl.* (Gtr. out) w/voc. ad lib

6 10 10 8 10 10 *sl.* 8 10 10 8 10 10 0

w/dist.

Guitar solo II
w/Bass Fig. 2 (4 times)
N.C.

w/Leslie effect

4 5 0 4 4 0 5 6 0 0 5 5 0 0 4 0 4 0 0 0 5 5 6 0 3 4 0 0 6 7

Harm. (8va) w/Bass Fig. 1 (8 times) Harm. (8va)

Harm. Harm.

7 0 6 6 0 3 4 3 0 5 7 7 6 8 0 4 3 0 6 0 0 0 5 0 0 0 0 0 4 4 4 0 0 0

sl. 2 2 2 *sl.* 14 14 0 14 14 0 0 14 14 14 0 14 14 0 14 14 0 9 10 10 10 11 11 11

w/Bass Fig. 2 (2 times) w/Bass Fill 1 w/Bass Fig. 1 (Gtr. out)

Outro
w/Bass Fig. 1 (9 times)

Additional Lyrics

2. My name is Mud, but call me Alowishus Devadander Abercrombie.
That's long for Mud, so I've been told.
Told that by this sonsabitch
That lies before me bloated, blue and cold,
I've got my pride. I drink my wine.
I'd drink only the finest,
'Cept I haven't earned a dime in several months.
Or were it years?
The breath on that fat bastard could bring any man to tears.
We had our words, a common spat,
So I kissed him upside the cranium with an aluminum baseball bat.
My name is Mud. (*To Chorus*)

NATURE BOY

Lyrics by Les Claypool
Music by Les Claypool,
Larry LaLonde and Tim Alexander

Moderate Rock ♩ = 124

Intro (Drums) 9 N.C. Gtr. I

clean tone
w/wah as filter

mp

Bass Fig. 1 (*5-stg. bass) (end Bass Fig. 1)

sp
vib. w/bar

*Tuning (low to high): B E A D G

w/Bass Fig. 1 (2 times)

H

sl

sl

sl

6 6 7 9 7 6 4 7 7 6 4 7 7

H

sl

sl

sl

(Gtr. I out)

(wah off)

sl

sl

sl

sl

6 6 9 7 6 4 7 7 6 4 4 4 7 6

sl

sl

sl

1st, 3rd Verses
w/Bass Fig. 1 (1 1/2 times)
§ N.C.

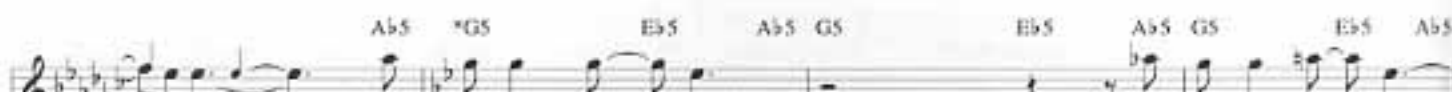
I. I pull the blinds. then I take my clothes off,
for the sun glares off my tel - e. 1



 dance a-round the house like na-ture boy. My gen-i-ta-lia
 find it quite so ir-ri-tat-ing. I have my vid-e-os,



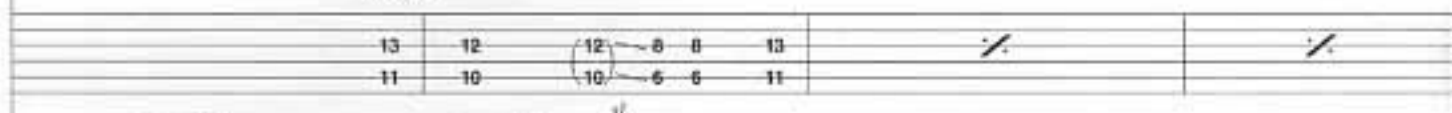
 and pec-to-ral mus-cles aren't quite what I would like them
 leads of Ren and Stim-py, bot-tom, a bit of por-nog-ra-



 to be phy. But you don't see me. No one can see me.
 But you don't see me. No one should see me.



 Gtr. I
 f w/dist.

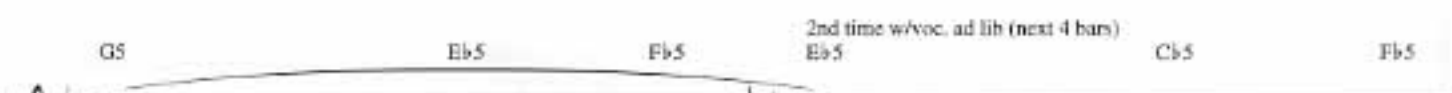


 13 12 (12) 8 8 13
 11 10 (10) 6 6 11

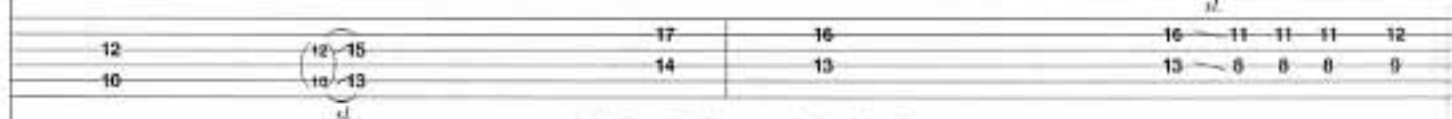


 Bass Fill 1 Bass Fig. 2
 (vib. w/bar) f

*Some chords are implied.
 **Alternate R.H. index, middle & ring fingers (next 8 bars).

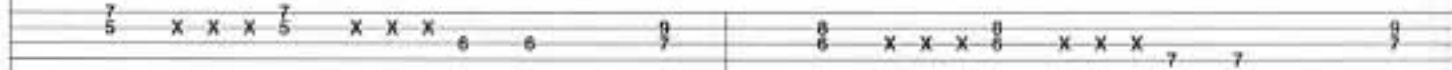


 G5 Eb5 Fb5 2nd time w/voc. ad lib (next 4 bars) Eb5 Cb5 Fb5

 12 12 15 17 16 16 11 11 11 12
 10 10 13 14 13 13 8 8 8 9



 (end Bass Fig. 2) Bass Fig. 3


 7 5 x x x 7 5 x x x 6 6 9 8 x x x 8 x x x 7 7 9

To Coda

Φ

E♭5 C♭5 F♯5 E♭5 C♭5 F♯5 E♭5 C♭5

2. I pull my blinds, _

sl.

11 11 9 9 9 12 11 11 11 17 16 16 (16) 6 6 6 9 13 13 4 4 4 7

sl.

3 *3* *3* *3*

3 *3* *3* *3*

3 *3* *3* *3*

3 *3* *3* *3*

2nd Verse
w/Bass Fig. 1 (1 1/4 times)
N.C.

fill out my in-come tax_ form. Pen in hand, I write so leg - i - bly. _

dim.

clean tone * < *mp*

1/2

1/2

*Vol. swell

have my kit - ty; his name is Al - lo - wish - us, I stroke him, stroke, stroke him, stroke him,

H P

H P

0 3 0 1

Eb5 Cb5 Gb5 Eb5 Cb5 Fb5 Eb5 Cb5 1/2 Fb5 N.C.

w/Bass Fig. 1 (2 times)

14 10 13 12 13 13 (13) 10 13 11 11

sf sf

sf sf

8 8 6 11 9 8 8 7 7 7

X X X X X X 7

*w/vol. knob

Musical score for "The Rose Tree" featuring a vocal line and a guitar accompaniment line. The vocal line is in G major, 4/4 time, and includes lyrics. The guitar line is in G major, 4/4 time, and includes fret numbers. The score is divided into two systems, each with a key signature change from one sharp to two sharps.

System 1 (Key: G major, one sharp):

Vocal Line:

 G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (half), F#4 (quarter), E4 (quarter), D4 (half), C4 (half).

Guitar Line:

 G2 (quarter), G2 (quarter), A2 (quarter), G2-A2 (half), B2 (quarter), A2 (quarter), G2 (half), F#2 (half).

System 2 (Key: A major, two sharps):

Vocal Line:

 D4 (quarter), E4 (quarter), F#4 (quarter), E4-D4 (half), C#4 (quarter), B4 (quarter), A4 (half), G4 (half).

Guitar Line:

 A2 (quarter), A2 (quarter), B2 (quarter), A2-B2 (half), C#2 (quarter), B2 (quarter), A2 (half), G#2 (half).

D.S. al Coda

3. I pull the blinds, ...

(Gtr. out)

13 14 13 6 1

sf.

Coda

Faster ♩ = 196
N.C.(E♭5)

Play 5 times

dim.

mp

16
13

(16)
(13)

6 6 6 9
4 4 4 7

8
6

6 6 6

6 6 6

w/dia.

dim.

9 7
4

X X X 6
X X X 7 7

First system of musical notation. Treble clef staff contains a half note chord (F, A, C) and a half note (G). Bass clef staff contains a half note (F), a quarter note (G), and a half note (A). A *mf* dynamic marking is present. Fingering numbers 4, 4, 4 are shown below the bass staff.

Second system of musical notation. Treble clef staff contains a half note (F) and a half note (A). Bass clef staff contains a half note (F), a quarter note (G), and a half note (A). A *mf* dynamic marking is present. Fingering numbers 4, 4, 4 are shown below the bass staff. A *grad. cresc.* marking is present. A *grad. vol. swell (omit when recalled)* marking is present. A *grad. cresc.* marking is present. A *grad. vol. swell (omit when recalled)* marking is present.

Third system of musical notation. Treble clef staff contains a half note (F) and a half note (A). Bass clef staff contains a half note (F), a quarter note (G), and a half note (A). A *mf* dynamic marking is present. Fingering numbers 4, 4, 4 are shown below the bass staff. A *grad. cresc.* marking is present. A *grad. vol. swell (omit when recalled)* marking is present. A *grad. cresc.* marking is present. A *grad. vol. swell (omit when recalled)* marking is present.

*w/Riff A

Ooh...

12 12 12 12
10 10 10 10

ad lib

6 6 6 6 6 6 6 5 4 5 5 4 5 6 6 6 6 6 6 6 6 6 7

ad lib

*w/slight variations ad lib

The musical score is for the piece "The Wind" by George Gershwin, arranged for guitar and bass. The score is written in 3/4 time and features a key signature of three flats (B-flat, E-flat, and A-flat). The guitar part is in the upper staves, and the bass part is in the lower staves. The guitar part includes a melodic line with a trill and a double trill, and a bass line with a trill and a double trill. The bass part includes a melodic line with a trill and a double trill, and a bass line with a trill and a double trill. The score is divided into measures, with the guitar part starting at measure 12 and the bass part starting at measure 17. The guitar part ends at measure 17, and the bass part ends at measure 17.

Guitar solo II
*Eb5

F#5 Eb5

vib. w/bar (next 6 bars)

sl.

13 13 13 14 14 {14} 17 17 16 (16)

H

6 8 8 8 8 6 8 6 8 8 8 X 7 6 8 8 8 0 6 8 6 8 8 8 9 9 9 9 9 9 9

*Some chords are implied.

Allegro

E♭5 **F♭5** **E♭5** **F♭5**

22 20 20 20 20 (23) 23 21 21 21 21 21 21 19 21 21 21 21 19 21 10 21 19 19

E♭5 **F♭5** **E♭5**

16 16 19 19 22 19 19 16 16 19 19 21 19 16 16 16 16 19 19 19 19 21 21 20 19 19

N.C. **E♭5** **F♭5** **E♭5**

21 21 23 23 23 23 23 23 23 23 24 22 21 23 21 23 21 19 19 18 18 21 21 20 19

F $\flat$ 5 D $\flat$ 5 E $\flat$ 5

8va. *sl.* *steady gliss.* *vib. w/bar* *dim.*

19 18 17 16 (12) 4

mf

8 7 6 5 4 3 2 1 0

(Gtr. 1 out)

6 5 4 3 2 1

6 5 4 3 2 1 0

w/voc. ad lib (next 8 bars)
E $\flat$ 5

f

6 5 4 3 2 1 0

* Alternate R.H. index, middle & ring fingers (next 8 bars)

6 5 4 3 2 1 0

Ed
Voc. Fig. 1

(end Voc. Fig. 1)

N.C.(A5)

Ooh.

Riff B

(Gtr. I out)
(end Riff B)

f

sl.

12

10

12

10

12

10

6

7

[illegible][illegible]

N.C.(A5) Freely A♭5

*let ring-----

7 12 12 12 14 12 14 12 7 0

*Refers to open 5th str. only.

*Refers to open 5th str. only.

Tempo I

w/1st bar of Bass Fig. 2 (8 times)

G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5

Gtr. II

mf
dist. tone w/wah as filter

trem. bar

Gtr. II

(Gtr. II out) *sl.*

sl.

5 5 5 5 5 4 5 5 5 12 12 13

Gtr. I

f

Fdbk. (8va)

Fdbk.

trem. bar

3

3

6 (6) 3 3

Fdbk. pitch: Ab

*Dist. tone w/wah as filter

w/Bass Fig. 2

G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5 G5 Eb5 Ab5

No one can see me No

Gtr. II

Gtr. III

(Gtr. III out)

vib. w/fear

trem. pick

13 16 (13) 13 15 15 6 5 6 6

1/2

1/2

*A.H. T T T T

*A.H. T T T T

sl.

sl.

6(18) 6(18) 6(18) 6(18) 6 13 12 12 12 13 12 12 13 13

*Lightly tap fret in parentheses w/R.H. finger. *sl.*

sl.

Outro

w/Bass Fig. 3 (4 times)

w/voc. ad lib (next 4 bars)

G5 Eb5 Ab5 G5 Eb5 Fb5 Eb5 Cb5 Fb5 Eb5 Cb5 Fb5 Eb5 Cb5 Fb5

one can see me

Gtr. I

Gtr. II

(Gtr. I out) *sl.*

Gtr. II

(Gtr. II out) *sl.*

sl.

sl.

12 15 (15) (15) 9 8 (8) 8 (8) 6

5 5 7 6 7 6

*Vol. swell *sl.*

E♭5 C♭5 F♭5 E♭5 C♭5 G♭5 E♭5 C♭5 F♭5

The first system of music consists of two staves. The top staff is a bass line in B-flat major, featuring a series of triplets of eighth notes. The bottom staff is a guitar line, also in B-flat major, with chords and fret numbers (0, 7, 11) indicated. The key signature has two flats (B-flat and E-flat).

w/Fill 1 E♭5 C♭5 F♭5 E♭5 C♭5 F♭5 E♭5 C♭5 F♭5 E♭5 C♭5 F♭5 E♭5 C♭5 G♭5

w/voc. ad lib (next 4 bars)

The second system of music continues the bass and guitar lines. It includes a section marked "w/voc. ad lib (next 4 bars)" where the music is cut off with a double slash. The key signature remains B-flat major.

E♭5 C♭5 G♭5 E♭5 C♭5 A♭5 N.C.

The third system of music continues the bass and guitar lines. It ends with a section marked "N.C." (No Chord). The key signature remains B-flat major.

The fourth system of music continues the bass and guitar lines. The key signature remains B-flat major.

Fill 1 (Gtr. I)

The guitar fill section shows a melodic line in the treble clef and a fretted line in the bass clef. The key signature is B-flat major. The fill is marked with a "1/2" time signature and a "12" fret number.

*Vol. swell